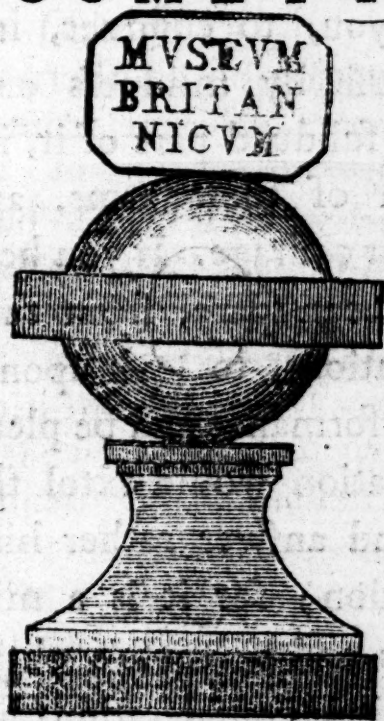


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THE
POLITE ARTS,

DEDICATED TO THE
LADIES,

BY

COSMETTI. *K*



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TO THE
L A D I E S.

THE Heroes of the world learn now, from you, to conquer, in peace, the whole universe, by mildness and courtesy, after having subdued part of it, in war, with the strength of their arms, and a better weapon, their courage. If you bestow part of the time you can spare, from this and other noble occupations, to look upon the following little performance and be pleased with it, your approbation would extol the author to the stars, and answer rather his wish than his expectation; for it is a miracle when Philosophers and Virtuoso's obtain, in their life-time, a little consideration; and a greater, when they deserve it.

LECTURES

ON THE

POLITE ARTS.

PART I.

CHAP. I.

OF ARCHITECTURE.

THE Polite Arts, under which denomination are comprehended Architecture, Painting, Sculpture, Music, and Poetry, may be divided into the Necessary, and Ornamental arts. Among the former, Architecture claims the first rank; for in all ages mankind were compelled to procure themselves some shelter from the inclemencies of the seasons, and the attacks of wild beasts. But, by degrees, growing more polite, and acquiring knowledge and wealth, they passed naturally from what was barely necessary, to what was delightful.

Architecture, or the art of building, is commonly divided into three branches, the Civil, the Military, and the Naval. To these we might add a fourth, namely, the charming art of Gardening, by which

the parks, gardens, and country-houses of the nobility and gentry are adorned with beautiful terrace-walks, pleasant grottos, and all kinds of rustic works; so that by the assistance of Architecture we transport into the city the amenity of the country, and into the country the nicety of the city, and often introduce both the Indies into our summer-houses. This noble art requires great variety of knowledge, and no less judgment than taste.

An advantageous situation in a wholesome air, and a pleasing prospect, are the first objects which claim an architect's attention. The building ought to be solid, convenient, and agreeable. The rooms destined to pleasure, as well as the libraries, and closets, should front the east, the cool serenity of the morning naturally inspiring cheerfulness and vivacity. The kitchens, baths, bake-houses, must be placed on the south; the pantries, cellars, and larders, on the north.

In warm climates the porticoes, galleries, and piazzas, should be exposed to the north; in cold, the reverse. The depth of the foundation must be in proportion to the height of the house, and ought to be plain, large, and even, constructed either with wood, or stones without lime.

The walls should fall perpendicular upon the foundation, which ought to be square-like, that form being best adapted to common buildings.

It is a rule of taste founded upon judgment, "That what sustains should be made stronger and heavier than what is sustained:" therefore it is an error to cause the columns to swell towards the middle. According as the edifice rises, it is proper gradually to diminish its breadth, in order to lessen the weight and save expences.

When a gentleman intends to build an edifice, I would advise him not to content himself with a plan designed upon paper, but to cause one to be made in relief with paste-board or wood.

S E C T. I.

The ORDERS of Architecture.

ARCHITECTS reckon five orders of Architecture, two Italian, and three Greek orders.

Beginning with the less delicate, and the most rustic of all, the Tuscan order first claims our notice, which had its origin in Tuscany, and is compared by Vitruvius to a robust country-man dressed in a coarse manner. This order ought to be quite plain and simple. It bears a character of solidity, rusticity, and strength, and is employed in military architecture, and in any kind of rural buildings, as well as the

Doric, which is the second order of Architecture, and the first of the Greeks.

It derives its name from a colony of Greece, descended from the Athenians, and

is the most grave and masculine of all orders.

The Ionic is the third order of the five, and the second of the Greeks. Its proportions are taken from the bodies of married women, and ought to be grave, as a matron. The Ionians inhabited part of the Lesser Asia, and were also a colony of the Athenians.

The Corinthian, which is the richest of all the orders, is taken and designed from the light and slender shapes of virgins, and derives its origin, as well as name, from the rich city of Corinth, so famous for sculpture, that the Greeks used to say there were two people in Corinth; one, natives; the other, statues.

From this fourth order we proceed to the fifth, which is the Composite, so called because compounded of the Ionic and Corinthian, by the invention of the Romans. This new order has excited some disputes amongst architects: for in erecting many orders upon one another, some think that the Corinthian ought to be placed over the Composite; others contend that the Composite should be put over the Corinthian; and a third opinion leaves it arbitrary, because these two orders have the same proportion.

Having thus explained the names and origin of the orders, I shall proceed to lay down some rules for distinguishing each; but it will be necessary first to premise what

attributes all the orders enjoy in common with each other.

Each column or pillar is considered with a pedestal below, an entablature upwards, and the intermediate part is the pillar itself.

The pedestal is divided into three parts, the base, the cornice, and the intermediate part, which is called the Die.

The entablature rests upon the top of the pillar, and is also divided into three parts; namely, the Architrave, which is placed immediately upon the top or head of the pillar; the Freeze, or the intermediate part; and the upper part, called the Cornice.

Hence we see, that a pedestal comprehends its own base, die, and cornice; that the pillar likewise includes its own base, its shaft, called by the Latins the Stick (*Fustis*), and by the Greeks the Bodkin (*Stylos*), and its capital; and lastly, that the entablature comprehends the architrave, (which is the base of the entablature) the freeze, and the cornice.

These are the principal parts of each order. The minute carvings are distinguished by the name of Mouldings, which are to architecture like the letters to the alphabet. Each moulding has its proper name; but, as gentlemen usually content themselves with a general knowledge, the minutice of the art may be left to its professors,

S E C T. II.

How to distinguish the different ORDERS,
with their PROPORTIONS.

I. THE Tuscan order has no other attribute but plainness and simplicity.

II. The attributes of the Doric order are the triglyphs in its freeze, and sometimes lions heads in the cornice. The triglyph is exactly placed over the middle of the column which it encounters. The metops, that is to say, the spaces betwixt the triglyphs, should be perfectly square. The origin of the triglyphs is derived from the fall or projecture of the beams towards both the faces of the edifice. Architects distinguish those little triangular parts which are seen under the triglyphs by the name of Drops. The word Triglyph, according to its Greek etymology, signifies Three Carvings; for they are three long square carved bands, although some artists frequently introduce more.

III. The Ionic order is known by its volutes, or spiral carvings, which represent the curls of women's hair, and are seen in the angles or corners of the capital. Sometimes the freeze of the Ionic pillar is swelling like a pillow, to give it more motion; for in Architecture the plain parts are called Rests, and serve as pauses in music, in order to proceed with more advantage.

IV. The capital of the Corinthian order is carved with leaves, and small volutes in the corners of the capital, and intermediate parts. Callimachus, a Greek architect, having found a little basket in the fields, round which a plant called *Acanthus* (a kind of large parsley or smallage) had grown up in an elegant shape, borrowed the design from thence, and transplanted it to the Corinthian capital.

V. The Composite order has its capital compounded from the Ionic volutes, and from the leaves of the Corinthian, which it very much resembles: but if you examine it minutely, you will soon perceive, that the volutes of the Composite order are quite large and big, like great curls; whereas the volutes of the Corinthian are small: so that there can be no greater difficulty to know the Corinthian from the Ionic order than to distinguish a horse from an ass by the ears.

These are the genuine attributes of each order: but great masters allowing their fancies a fuller scope, frequently take great liberties, as when they introduce griffins instead of volutes in the Ionic order, or adorn its capital with festoons, or vine leaves; or transport the coat of arms of the intended master into the freeze, which is generally adorned with some basso relievo: however, the fewer deviations they make from the original attributes, the nearer they will approach to good taste.

As the heathens sacrificed victims to their gods, the heads of bullocks, horses, goats, and other animals, are often carved in the freeze, crowned with garlands, and other instruments used in their religious rites.

As I now suppose you capable of distinguishing the different orders by their capitals, I shall therefore proceed to instruct you in their proportions. But I must first observe, that architects call the line which passes from one extremity of the circle to the other, through the centre, the Diameter of a circle. The bigness of a column implies the measure of its diameter.

I. The height of the Tuscan column, including its base and capital, ought to be seven of its diameters: *e. gr.* If the diameter be two feet, the height will be seven times two feet, or fourteen feet.

II. The height of the Doric order should be eight diameters.

III. The Ionic should be nine. And,

IV. & V. The Corinthian, as well as the Composite, must have the same proportion, which is ten diameters, as they differ only by their capitals.

S E C T. III.

The MODULE.

ARCHITECTS reckon it a great perfection in this noble art, to have a measure adapted to every country in the world,

without being troubled with French, Roman, or English feet, and their differences; for architects divide the diameter of the column into two halves, and call each a Module, which is half the diameter. This module they divide into as many parts as are necessary to determine the projection to be allowed to the cornice, as well as to the other mouldings or carvings.

But as it is my intention to avoid prolixity by descending to particulars, I shall proceed to explain only the principal parts.

The entablature, which comprehends the architrave, freeze, and cornice, is ordinarily the fourth part of the column.

The pedestal is the third part of the column. Observe, that by the column is understood its base, its shaft, and its capital.

As the column rises gradually diminishing, the bigness or diameter of the column is taken in the inferior part: generally the column begins to diminish at its third part, beginning from its base.

The pedestal, and part of the entablature, are often omitted.

The bigness of the pedestal ought to be equal to that of the column.

The Tuscan order is never fluted: when the other orders are, architects give twenty flutings to the Doric, and twenty-four to the Ionic order.

Modillions in the Doric order are little projecting squares under the cornice. In the Ionic they are named Dentells, which

are not perfectly square, but longer than broad.

As to the choice of the materials, red bricks are considered as the worst sort, on account of their brittleness. Free-stone ought to be well cleansed of its out-faces, because it is harder when you come to the heart of it; otherwise the external parts of the house will be soon full of holes, which cheating builders endeavour to persuade you, to be the effects of the moon. The same observation holds just of wood. The lime should be hard, and the sand dry.

The pilasters are generally seen behind the columns when these latter are not (as sometimes happens) engaged in the naked part of the wall. The pilasters are flat, long squares, with the same proportion, and the same attributes, as the pillars; therefore we have just reason to be displeased when we see the columns fluted, and the pilasters not: sometimes there are pilasters though there are no columns.

In architecture the column gives the proportion and measure to every member of the edifice: it is the index, or, to speak more properly, the compass of the building: for though you see no columns in a house of consequence, yet they are always supposed, and give their proportion as true as if they were really erected.

When you are told that an edifice must give the expression of its order, it means

that the edifice ought to express the character of the order according to which it is built. The Doric is the finest and most plain amongst the Greek orders, (for simplicity constitutes the character of beauty) and may be employed in all kinds of building, either private or public.

S E C T. IV.

General OBSERVATIONS.

THE different proportions, as well as the various manners of building, whether solid, middling, or delicate, are determined with tolerable exactness by means of the Doric, Ionic, and Corinthian orders.

The upper part of an edifice is generally decorated with pediments, either triangular or circular, and crowned with statues, vases, urns, or other pieces of sculpture: the pediment is frequently adorned with some basso relievos.

By the word Symmetry is understood the uniformity between the height, length, breadth, and depth of all the parts of an edifice. Some use the word Harmony, in allusion to music, to express the relation which all the parts of an edifice ought to have to each other.

The windows ought to be perpendicular to one another, and their distance from each other should be nearly equal to the breadth of each window.

The French are famous for the commodious disposition of the insides of their houses; whilst the Italians, on the contrary, fondly sacrifice to show, that the outside may appear more magnificent.

Twisted columns, cariatides, that is to say, human figures instead of columns, gigantic pilasters or gates, a profusion of ornaments in cielings, and a thousand capricious modern fancies, so fashionable at Naples, and so carefully avoided in the polite state of Venice, are justly condemned by the rules of art and of good taste.

A fine piece of architecture may justly be deemed a concert for the eyes: beauty is founded upon order and proportion; whence Vignola discovered, that the buildings of the ancients which pleased most, were also executed by the best proportions.

To conclude, the design of the house should be answerable to the purpose; the disposition ought to be neat and pleasing; the different members should correspond with exactness to their respective opposites, with symmetry, grace and ease; that is to say, the length, breadth, height and depth, must be proportionable in the whole, as well as in the parts.

As to the roof of the house, it must not be too heavy; but, if it be too light, the house will receive every day some damage from the inclemency of the seasons. Mansard, a French architect, was the first who invented and introduced flattish roofs, with

an angle very obtuse, in order to make the upper rooms more convenient and spacious. However, a medium is most prudent, as well as eligible; for, if the roof be too flat, it might be overloaded with snow; and, if too sharp, it spoils the rooms. The Italian roofs are square, and glazed and crowned with balustrades; the proportion for which is, there should be as much *vacuum* as *plenum*.

Attics are little pilasters, with leaves in their capitals, in the front of the upper rooms of a house.

Niches are placed around the edifice, to make it appear lively. Sometimes they are not filled with figures; when they are, they represent Virtues, Muses, Graces, Angels, &c.

The projecture seen in the arch of a gate, or a window, is often cut into some ornaments, heads or shells, and is called the Key.

The windows of the upper rooms are often quite circular or oval, and are denominated Ox-Eyes. They look very well when they are quite square, as those at the duke of Bedford's house.

Although a nobleman's house should be spacious, yet it ought not to be of a great height; because the master should have every thing at his command.

The invention of window-glasses was not discovered till about the reign of the emperor Theodosius, at the end of the fourth century: glass, however, was then known. It is astonishing they could not see, that

glass would answer the purpose of conveying light better than linen and parchment. They made use also of transparent stones, cut into small squares with great labour.

Pyramids are a kind of pillars, which begin with a square plan at the base, and rise gradually diminishing, and were very much in use among the Egyptians. The finest pyramids, as well as pillars, are those which consist entirely of one piece; for pillars made of free-stone, when they are not fluted, shew their joints shamefully. If among the monuments of Rome you find any of marble without fluting, they are cut out of one block, as at *Santa Maria Rotonda*, or *Pantheon*.

Obelisks have their bases longer than broad, and rise as the pyramids, gradually diminishing.

C H A P. II.

OF PAINTING and SCULPTURE.

PAINTING has a divine virtue, and is a perpetual miracle; for it makes our absent friends present, and preserves in our memory the pleasing image of those we loved. In the very midst of winter, by the assistance of painting, we may enjoy the prospect of vernal fields; and, what is more, without exposing our lives on the boisterous ocean, we may enjoy at home, in a small book, the finest productions in nature of the remotest countries. Our eyes may be delighted, near a good fire in winter, or in a cool parlour in summer, with the agreeable sight of the fine shells of the ocean, the beautiful flowers, fruits and trees, insects, reptiles, fish, birds and quadrupeds, peculiar to every part of the globe; together with the various shapes, dresses and complexions, of the different inhabitants of the universe, with their ancient or modern edifices. Without painting, the architect and the sculptor, as well as many other artists, would find themselves unable to execute the finest part of their art. Add to this, what is still more sublime, by divine inventions a painter may feast our eyes with beauties never seen in nature; as was done by the painter who had before him, naked, the finest Calabrian girls, in order to design an Helen.

Painting and Sculpture are the two assistants of Architecture. When a painting looks in its proper light as sculpture, and when a piece of sculpture looks smooth and sweet as a picture, it is the perfection of both.

The colouring ought to express strength and passion; the design should be bold, graceful, and true; and there must be a just and natural proportion between the parts compared to one another, and to the whole.

By Gracefulness is meant a certain easy disposition in the whole design, and in each part.

Strength consists in the roundness, and projecting or elevation of the parts, as muscles or drapery; likewise in the art of avoiding any sharpness about the extremities, or any flatness in the middle.

A plain will appear projecting, and as if it were convex, when the remotest parts from the axis of the eye are shadowed; because in all darkness there is a certain deepness.

When you view a painting, take particular care not to go, like ignorant people, excessively near; but rather, beginning far off, approach gradually, till it appears rough; then recede a little, till it looks sweeter: it is what connoisseurs call finding the proper light of a painting.

An object is best seen when the eye lies in the dark, and the object in the light: for this reason you see some connoisseurs,

who make an arch with their hand over the eye, when they look at a piece of painting, as the mind perceives better when the eye is confined, and free from the surrounding atmosphere.

When the intent of a painter is to represent a passion in a subject, we should not regard whether it be fat, or lean, or very beautiful; for there perfection consists in properly expressing the various sensations and emotions of the character.

In Historical painting the greatness of the subject usually proves the rock on which the painter's skill is split. None but a sublime soul can colour the majesty of kings and heroes, or admire the performance.

Each god, or personage, ought to be attended by its attributes; viz. Jove, by the eagle; Juno, by the peacock; Pallas, or Minerva, by the owl, or olive-tree. It is indispensibly necessary likewise to pay a just attention to the dress and character; for who would not be shocked to see an Hercules dressed like a Don-Quixote?

S E C T. I.

Of INVENTION, DESIGN, &c. in Painting.

PAINTING may be divided into two branches. The first belongs to the art of Drawing Lines without colours; the other, to the right use of colours, or the art of Colouring.

But as I have often seen some painters in this metropolis, unacquainted with what fo-

reigners call Design, confound Design with Invention, misled probably by the meaning of the English word Design, it is necessary to premise, that the Italians divide painting into three parts, namely, the Design, the Colouring, and the Invention.

The Invention is a natural gift, a certain sagacity improved by a great knowledge of nature, and a greater practice; by means of which the mind enlarges itself as it were, and becomes capable of conceiving easily high, sublime, and uncommon ideas and thoughts, as well as ranging or disposing them in good order.

But to Design, is the art of drawing lines (I do not mean as a mathematician) adapted to painting. Those lines may be deemed so when they are drawn according to the rules of perspective, in the most advantageous manner for the intended performance. This part of the Design is what young painters learn first; namely, to draw eyes, mouths, noses, without colouring.

When a figure has been simply delineated, it is but a sketch: next it is coloured; and in this some artists make the whole of colouring to consist. But beware of mistaking tinsel for gold. Should a painting be coloured according to the rules of sir Isaac Newton, which are those of nature, it would still be a defective performance, if the laws of Design are not observed: and I will venture to say, that the sketch of a great master is worth all the finished performances of those perfect colourists and bad designers.

The doctrine of Perspective is not limited to colours, but extends itself likewise to the form, which will reflect different lights, according as it is square or circular, great or small, mixed or simple. A great master therefore may very well, with one colour alone, express the most elegant figures of the art: for, tho' it may perhaps seem paradoxical, the same colour in his hand will be many colours, because it will reflect a different light, according as he shall lay it more or less thick. But colouring (I mean the use of different colours, and their proper mixture) renders the performance much more easy. When a piece of painting therefore is well designed, and well coloured, it may justly be deemed perfect, particularly if there appear a fine disposition, as when each part has its due dimensions, and is placed in its proper rank.

When you examine a painting, observe that the degradation of colours be soft to the eye, which will infallibly happen, if the light be so managed as to pass, by imperceptible degrees, from the most vivid and intense colours to the contrary.

S E C T. II.

Of EXPRESSION in Painting.

PASSION and Affection differ in this: By Passion and Pathetic are meant the great emotions of the soul, as fear, love, anger, pity, indignation: by Affection is under-

flood whatever renders mankind lovely, as mildness, benevolence, and such soft passions as are represented in comedy. And here I must not forget to remark, according to the observation of some excellent artists, that although mirth and grief be naturally opposite, yet in painting they are so nearly allied, that the lightest stroke of the pencil will change a sad face into a merry one.

The sculptor having no colours, like the painter, supplies that deficiency by giving a proper form to his figure with the chissel; which he effects by casting a proper light in projecting some parts, depressing others, and smoothing some more or less: for perspective consists no less in the form than in the colours. Masters therefore advise young students to design from the best pieces of sculpture, without neglecting to draw from life, in order to combine art with nature.

In painting, those artists are called Naturalists, who imitate nature undesignedly, or with what is common and vulgar, or defective. Some painters excel in drawing dead game; and when they would design any live animal, (suppose a turkey) will first kill the poor creature, and afterwards cause it to stand as if it were alive. Their performance, however, will be naturally stiff and languid. On the contrary, a painting will be expressive, and in character, when the artist represents an Hercules with solid flesh, large muscles, strong sinews, and other indications of strength; babes, *putti* or Cupids,

with an artless, tender, and innocent aspect; women, with a soft, delicate, and languishing countenance; old men, with a grave, calm, and wrinkled look; and all in their proper draperies.

The Contrast in painting, by which artists express a stronger passion, is an excellent secret. A barbarous king, holding in his left hand a beautiful young princess by the hair, and preparing either to violate or murder her, will appear more ferocious when opposed to the mild and melting looks of the innocent victim; and her softness, mildness, terror, and innocence, will seem more striking, when compared with his savage brutality.

S E C T. III.

General OBSERVATIONS.

NERO, ambitious of being thought magnificent and to possess a good taste, caused some horses, carved in marble by one of the best sculptors of Greece, to be gilt; by which he spoiled them, and betrayed his ignorance, as well as want of taste and judgment. Wotton, an elegant connoisseur of the liberal arts, calls the custom the English of his time had, of gilding the statues of their kings, an English barbarism. Many exquisite pictures have been strangely disfigured by being washed; for a man of bad taste is fond of show. If a fine pic-

ture absolutely wants cleaning, it should not be trusted to the hands of a dauber.

The Grotesque or Antique picture is some fantastic or romantic representation, but displays a false taste; for, according to Vitruvius, a picture ought to be the representation of what is, or might be. It is used upon walls; but some apprehend it is too wet to be introduced in this country.

Even the best pictures must be placed in an advantageous light. Care should be taken not to place them in rooms where there are too many windows: for too much light is unfavourable to paintings; and it is certain, no picture is seen in perfection, but in a particular and single point of view.

A proper attention should likewise be paid, in the disposition of a picture, to the posture and attitude the painter and his eye were in when he painted it, as that position must always be most natural. For this reason the Italian paintings appear to greater advantage where the windows are lofty, because they are generally drawn at a descending light, which expresses human faces with the greatest truth and justness.

Paintings should also be disposed as well according to their quality, as to their beauty. Those pictures whose subjects are comic and humorous should be placed in a dining-room; those of a serious turn, in the salon, hall, or stair-case; and landscapes, in a parlour or ground-floor.

As to the perspective, those paintings and sculptures which may be deemed coarse should be placed more remote, and those which are delicate, nearer to the eye, more or less inclined according to the height where they are placed, in order that they may be viewed erect and without bending.

Mosaic is a kind of painting performed with pebbles, shells, glazed work, and a great variety of other natural productions, figured in divers ways, and with various colours, disposed into regular compartments, and designed for pavements, and sometimes roofs, cieling, and chimney-pieces.

The Plastic Art is a kind of sculpture performed with plaister, glaze, and such like cement, added to chimney-tops and other external parts of the house, and either wrought in an ornamental manner, or plain, as at the duke of Bedford's. It is made by addition, and the sculpture by subtraction; for, according to an elegant conceit of Michael Angelo, sculpture is nothing else than a taking off of superfluities.

CHAP. III. OF ENGRAVING.

SECT. I.

Of SEAL-ENGRAVING.

ENGRAVING on gems, commonly call'd Seal-Engraving, is a curious art. It is supposed to have been first practis'd by the Egyptians ; whose method was, to cut, or rather scratch the part out, with a diamond, to the form desir'd: this manner, however, was not only very tedious ; but the performance could never be finished smooth, or with any proper relievo or smoothness. Other methods have been practis'd ; but none has produced so good an effect as the present mode of engraving, which is the same as that practis'd by the most famous Grecian artists. This will evidently appear, if their works are copied with exactness ; for, according to the method now used, they will so nearly resemble each other, as to seem engraved by the same artist. The usefulness of this art is likewise very obvious ; since engravings on stone are more durable even than coins, and are neither impaired nor damaged by the multiplicity of impressions taken from them. In this respect, it enjoys a manifest superiority over every other spe-

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cies of sculpture or engraving; and in general the strokes of the tool are more sharp and delicate. These gems are generally worn in seals or rings, for ornament.

The present method of engraving is with a foot-lathe, which commands an engine properly constructed to receive tools of all kinds and sizes. These tools are made of iron only, but formed with great exactness. They must likewise be seasoned, with diamond-powder and oil, before they will produce any effect on the stone; and every artist in this branch of engraving makes his own tools. It is much to be lamented, that all our excellent artists in this way are so much engaged in the *Family-Compact*, (viz. that of engraving coats of arms only) when their time might be better employed to their own emolument, and the honour of their country. But artists, as well as others, must eat, and therefore are compelled to work for sustenance; for, as the late ingenious Mr. Natter (*who left this kingdom for want of encouragement*) justly remarks, it requires an Alexander to form a Pyrgoteles, and an Augustus for a Dioscorides. But, as this art seems to be emerging from obscurity, through the industry and ingenuity of some of its professors, as well as the generous encouragement afforded it lately by English connoisseurs, this nation may hope to boast, in a few years, of the productions of her own countrymen in this curious art.

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(20.)
Engraving in Cameo, or Alto Relievo, is performed with the same tools; but the method of working is very different. In Cameo, they cut off the superfluous parts, like the statuaries; but in Intaglio they sink it in the solid.

S E C T. II.

Of COPPER-PLATE ENGRAVING.

ENGRAVING on Copper-Plate is generally formed first by etching, as the most expeditious method; to accomplish which, the surface of the plate is covered with a kind of wax or cement, which artists call the Ground. They afterwards trace or draw the intended performance on it; then, with a small steel point, they follow those lines before mentioned, cutting into the copper, at discretion, lighter or deeper, as the design requires. They next pour *aqua fortis* on the plate, which they are obliged to be very careful in the management of, frequently examining the operation on the copper. This with care spreads no farther than the lines they have drawn with their point, as the ground, which is laid on, serves as a preservative to all the other parts of the plate. This is what engravers call *biting their work in*. Then the whole is finished with engraving-tools to a great nicety.

This art is of great use, as it multiplies the copies of fine pictures, and the impres-

sions may be circulated all over the world. This must give great satisfaction to the curious, who cannot afford to purchase fine pictures, and many others that would but cannot purchase them.

This art seems in a flourishing state, occasioned chiefly by the public-spiritedness of some who have the grant of many excellent pictures to copy from. This is likewise supported (to their honour be it spoken) by a large subscription from the nobility, gentry, and other people of taste. We have likewise the pleasure to add, that many of the artists who are employed, do honour to the pictures they copy.

S E C T. III.

Of ENGRAVING ON WOOD, &c.

ENGRAVING on Wood is exactly the reverse of copper-plate. In the latter they cut into the copper to produce the effect; whereas the lines represented, if cut in wood, must be left raised.

By the art of Casting in Brasses, or other compositions, an infinity of copies of fine sculptures are produced. They make first a model, then apply the matter destined to be the mould, and finally they cast copies by pouring the metal or other matter, quite melting and fluent, into the mould. One may cast in sand, or in clay, by making first the impression with the model, and then pouring lead into the impression.

Those several sculptures in Plaster are made by pouring that matter (when fluid) into the models made with wood. The plaster sticks to the walls of the mould, which may be taken to pieces ; then the figure remains as if it were solid, although it be hollow.

Chasing is likewise a very curious art. The method of performing it is as follows : Draw on a plain piece of gold, silver, or metal, the subject intended to be chased ; then indent those lines with a small punch, to secure the drawing. The plate worked on must be fastened on some soft cement, which will yield to the pressure of the tools. After having secured these lines, the artist turns the other side of the metal upwards, and works on the back of it, till he has embossed it to a proper relieve ; and lastly finishes it on the right side, with punches and cutting-tools, till he has produced the desired effect.

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CHAP. IV.

OF MUSIC.

SECT. I.

Introductory OBSERVATIONS.

MUSIC, justly esteemed the greatest comfort of wise and civilised mortals, and only slighted by madmen, fools, or enthusiasts, is divided into Melody and Harmony. The former includes that art which prescribes rules for disposing sounds successively, in such a manner as to produce songs, and belongs properly to the treble, or upper part. The latter consists in the agreeable union of several different sounds, and may be applied to any thing remarkable for its order and regularity; as, to beauty, which is a happy proportion between different parts; to dancing, which consists in moving one's limbs in a graceful and elegant manner, observing a certain order and time.

Symphony properly signifies the union of several harmonious sounds, the perfect agreement of which forms what is vulgarly called a Concert. By Symphony is also usually meant the strain played only with instruments, either before, after, or sometimes in the middle of a song.

Good fingers never confine themselves to the ordinary value of each note; but often increase or lessen them, according to the conceit of the words. By thus shortening the time of one note, and lengthening another, they attain that excellent mode of singing with a graceful negligence, which approaches nearest to nature and truth, and is at the same time void of affectation.

A quick movement requires more composure, and less strength, than that which is slow. Those notes therefore which pass quick should be played with very little motion of the body, and require very little exertion in singing; but, above all, they must be executed with easiness and lightness.

Musicians usually reckon two kinds of progression in music. The Diatonic proceeds mostly by whole notes, and is generally sung by the vulgar, without the instruction of a master. The Chromatic requires more art, because it goes on increasing by half-notes, by the means of sharps and flats. Such notes as are to be sung in the manner called *Cantabile*, or *Andante*, should be slurred. On the contrary, when a piece of music is to be executed in a humorous or sprightly manner, named *Sonabile* or *Allegro*, care must be taken to lay a proper stress upon each note. It is a certain proof of a bad taste, according to my opinion, to shake upon the last note of a song; and I would particularly recommend a cautious use of the graces or notes of

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ornament (called by the French *Broderie*) which should never be lavished without judgment.

The Cadence, or Trill, is divided into the Imperfect, and Perfect. The Imperfect Cadence, or, as I would chuse to call it, the suspended Fall, makes a kind of pause, in such manner that the hearer expects something more, and is altogether relieved by the pathetic sense of those suspended cadences. The Perfect Trill closes the song, although it be likewise used before the end of the air. The art of making a good trill consists in gradually raising the voice, so as to fall gracefully upon the note; then giving, in their place, the proper vibrations upon the last note but one, and finishing steadily upon the last note.

There are two keys, vulgarly called Flat or Sharp, but more properly the Lesser and Greater key. If you take the greater third, ascending from the last note with which a song concludes; then the song is in a sharp key. Suppose the last note be C; then, because from C to D includes a whole note, and from D to E another whole note, the key is in C sharp: but if you take the lesser third, ascending from the key-note, (which is the last note of a song) then the song is in a flat key. Suppose the last note be E, and the note F be sharp; then, because from E to F sharp comprehends a whole note, but from F sharp to G there is but a half-note, the key is the lesser key of E.

S E C T. II.

Of MODULATION.

ONE of the greatest beauties of music is the art of Modulation, which consists in passing from one key successively to other keys; observing, in general, to modulate from greater keys to greater keys. But, if the third ascending from the key-note is lesser, in that case you are to modulate from lesser keys to lesser keys: and as, in Painting, the degradation of colours, or transition from one to another, should be done in a manner agreeable to the eye; so, in Music, the passing from one modulation to another ought to be pleasant to the ear: for a picture painted with various colours recreates the eye better than if executed only with a single colour: in like manner the sense of hearing is more delighted with different consonances, and new modulations, than if a whole song, or musical composition, was designed only with the same key; a defect called a Monotony, because it contains no variety.

S E C T. III.

Parallel between MUSIC and ORATORY.

ALL the arts which contribute to render life pleasant and agreeable, have an intimate connexion with, and mutually assist, each other. Sir Isaac Newton, who may justly

be termed the Phenix of human understanding, has explained the science of Colours by Music. Vitruvius, an honest Latin architect, has also done the same, by means of this agreeable art, to the doctrine of Warlike Machines. But, as I attempt not to soar so high, shall content myself with drawing a parallel between Music and Oratory.

The art of a good Orator consists in adapting his discourse to the understandings of his auditory, as well as in studying their different tempers and prejudices, and paying a proper attention to the circumstances of time and place. In like manner the composer of Music, whose end is also to please, should consult all these necessary circumstances, and adapt his composition to the feelings and taste of those for whose use it is intended; viz. for soldiers the music should be manly, bold, and spirited; for lovers it should be soft, tender, and languishing: soothing and pathetic modulations suit the melancholic; and sprightly airs inspire mirth and good-humour.

As the disposition is always reckoned a great perfection in the Orator, so it is no less requisite in the Musician. The transitions in Oratory should be so contrived as to make a fine and imperceptible connexion between the different subjects treated of; and it is equally requisite the modulations should pass into each other in an easy, negligent manner.

The apodotiques, or correspondent particles; the different figures, as antitheses;

the interrogation, exclamation ; all these may be imitated in Music, by suspended cadences, by relative or opposite and inverted progressions, together with a proper combination of measure, cadence, and time.

S E C T. IV.

General OBSERVATIONS.

MUSIC ought to be composed, disposed, and performed, according to the nature, the meaning, or the sense of the words. The Diatonic is suited to grave, strong, and plain characters ; the Chromatic, to great passions ; whence it derives its name, as colouring the characters by proper expressions ; for *Chroma*, in the Greek, signifies Colour.

Although we hear or see no words, yet good music should represent some passion ; such as mirth and gaiety, or grief and melancholy. Musicians therefore express their meaning by words placed at the beginning ; as, *Allegro*, Gay and Merry ; *Adagio*, Soft and Slow ; &c.

Harmony is not confined solely to sounds : whatever happiness we feel, may be termed Harmony, and we may deduce the harmony of life from that of sounds. We ought to be guided by what follows, rather than by what precedes, and foresee the consequences of our steps ; as, for instance, how, trusting too much to friends, or to one we believe to be generous, we may be deceived.

It should not be fancied there is music but when one sings, or plays on some in-

strument: the proportion of numbers and figures, a train of life suiting the intent of the actor, is the first harmony.

In Recitative, more regard is paid to the expression of the sentiments, than to the justness of the musical concordances: and it is equally necessary to consider the dignity of the subject; for a king should not express his disdain with the accent of a serving-man. The music should absolutely be suitable to the words, like our clothes to our bodies: for, Art being an imitator of Nature, we are not to give ourselves into extravagant fancies, without just reason, but to follow order and decorum, as the word Harmony implies.

I never remember to have met with a set of more enthusiastic and superstitious men than certain German popish writers; some of whom, not content with comparing the intervals of music to those of the planets, and their creation to the four elements, affect also to explain the gospel and its mysteries by notes. Others pretend to discover the planet they were born under, by music; for the note they are most affected with will answer that purpose. A third set, after having found twenty-one proportions of chords, divide them into three times seven, which signify the Trinity in One Person, and agree with the holy writings. But, though we justly explode these ridiculous fables, yet it must be granted, the doctrine of Music presents no less ample a field of

speculation and amusement to the learned and curious, than pleasure to a practitioner.

In music, certain consonances, by which the ear is entirely pleased, are called Chords; and certain dissonances, which alone are displeasing and harsh, are termed Dischords. The art of composition consists in preparing and resolving dischords, and mixing them with chords in a melodious, or at least harmonious manner, as it creates a fine contrast, which is an unparallelled agreement in every composition; for, if we used only chords, the ear would be soon disgusted.

Dischords are generally passed from one bar to another. It is useful to know this, in order to lay the stress upon its proper note, and avoid resting too long upon dischordant notes; although that may be practised by *Appoggiatura*; that is to say, by prolonging a dischordant note, and falling gently on the next consonant one with the same breath.

The Perfect chord is composed of a key-note, its third, its fifth, and its eighth. In general, a dischord must be followed immediately by the notes contained in the perfect chord, in order to *save soon*, (as Musicians say) and resolve the unharmoniousness of the precedent dischord.

Ladies, may you be happy, and never be addressed by dischords, or let them be very soon over, that your opposers may run up with equal pace to a perfect cadence and harmony!

C H A P. V.
Of P O E T R Y.

S E C T. I.

POETRY is the art of charming and instructing the soul by the harmony of sounds, fine images, and great sentiments. It may be called a Speaking Picture; as painting, a Silent Poetry. This art has this in common with music, that the sounds of the words ought to be adapted to the sense; so that poetry is a kind of music in words, as music is a kind of poetry in sounds.

The poet vies with the painter in expressing every thing with lively words, as the other with expressive colouring. We meet, in *Paradise Lost*, with a fine description of the attitude of the serpent, when he comes to Eve.

So spake the enemy of mankind, inclos'd
In serpent, *inmate bad*, and toward Eve
Address'd his way, not with indented wave,
Prone on the ground, as *since*, but on his rear,
Circular base of rising folds, that *tower'd*
Fold above fold a *furging maze*, his head
Crested aloft, and carbuncle his eyes;
With burnish'd neck of verdant gold, erect
Amidst his circling spires, that on the grass
Floted *redundant*—————

In the First Book he describes the bees in this lively style :

In clusters they among fresh dews and flowers
Fly to and fro', or on the smoothed plank,
The suburb of their *straw-built* citadel,
New rubb'd with balm, expatiate and confer
Their state affairs—————

The poets not only paint the sensible objects of nature, but even ideas, such as glory, virtue, vice, and other qualities, which have no existence but in our imagination. Milton thus describes the charm of eloquence :

Apt words have pow'r to swage
The *tumours* of a troubled mind,
And are as balm to fester'd wounds,

Shakespeare gives this sublime image of glory:

Glory is like a circle in the water,
Which never ceases to enlarge itself
Till by broad spreading it disperse to nought.

This image, though of a common kind, is both just and natural, and the meaning of it sublime.

Description in poetry resembles Colouring in painting: one may write very correct verses, and be at the same time a very indifferent poet. It is the sentiment which deserves the palm of Parnassus. Sentiment may be compared to Design; and, as it cap-

ivates the mind by its own inherent beauty,
t requires the less ornament and pomp of
expression. The justness of this observation
is exemplified in the following passage of
Milton.

For while I *sit* with thee, I seem in *heaven*,
And sweeter thy discourse is to my ear
Than fruits of palm-tree, pleasantest to thirst
And hunger both, from labour, at the hour
Of sweet repast; they satiate, and soon fill
Tho' pleasant; but thy words, with grace
divine
Imbued, bring to their sweetness no satiety.

S E C T. II.

HEROIC POETRY.

THE Epic or Heroic Poem is a narra-
tion of some illustrious event, borrowed either
from history or tradition, and embellished
by the poet with all the beauty and sublimity
of sentiment and fiction; as in *Paradise Lost*,
the subject of which is taken from the hi-
story of Moses, and adorned by the invention
of Milton. In the heroic poem they use
agreeable digressions, or episodes, in order
to entertain the mind of the reader with the
greater variety.

There are two ways of relating a fact:
the first is, when the style is Indirect, as in
the narrations in history: the second manner
is the liveliest; for the persons introduced
speak in a Direct style, as in plays. These

two styles, namely Direct and Indirect, (whose difference is little known to the vulgar) are both used in the Heroic poem ; but, in Tragedies and Comedies, the poet cannot relate any thing in his own name. There is a third manner of relating, very agreeable, when the poet discovers the thoughts of the subject cursorily, as in this example of Milton :

He, she knew, would intermix
Grateful digressions, and solve high dispute;
From his lips not words alone pleas'd her.

It is not sufficient for an Epic poem to be filled with such thoughts as are natural, unless it abound also with such as are sublime.

S E C T. III.

DRAMATIC POETRY.

THEY call Dramatic poetry what is represented upon the stage. The Tragedy is serious and noble ; the Comedy, gay and familiar. Operas are despised by prejudiced or ignorant people, who pretend that they are not grounded upon nature. However, the voice of people in passion makes a certain *cant*. This *cant* is expressed with more art by music and poetry. Every social man will allow nature to be adorned, when it is done with judgment. The style of operas is free, familiar, and adapted to music.

In general, the too great number of Acts and Actors is to be blamed in a play, because it might occasion confusion. Let a dramatic writer, in this particular, never mind Aristotle, nor the critics, and the prejudices of the country; but reason, and pleasantness, which will approve a good tragedy in three Acts, better than in five, considering our climate, and the smallness of our stages. The Plot, or Intrigue of the play, should be no more perplexed, than it is possible to unravel in a clear and pleasing manner.

I must crave leave to naturalize the word *Reconnoissance*; for I find no other of the produce of the country. When the chief personages, who were first enemies, rivals, or opposers, happen to know one another to be brothers, relations, or friends, being ignorant of it before, this event is called by our neighbours *Reconnoissance*, that is to say, the *knowing one another*. As this happens by some surprising chance, it causes a great pleasure, chiefly when prepared so naturally, and with such sentiments, as to strike the company into admiration, and introduce a delightful change and opposition of incidents.

It is very necessary to distinguish, at the first glance, the personages which are the heroes, and represent good characters; for they generally address each other with noble and virtuous sentiments. But the mixed or wicked personages deliver as base, vile, or tyrannic sentences, as they are ill-bred, or

cruel, which are immediately swallowed up by those who resemble them.

The intrigue of a Dramatic poem ought to be so contrived, as to create an obstacle to retard the success of the action.

The *Catastrophe* is the event of the intrigue, which in comedy is, for the most part, happy. It may be the same in tragedy, provided it be carried by strange and tragic means; however in it the event is generally unfortunate. If it is a bloody *Catastrophe*, the death of the hero (if it is a true hero) should be accompanied with favourable circumstances, as the death of Samson was, by the pleasure of revenging himself on his enemies.

S E C T. IV.

The MERIT of a GREAT POET.

A good poet must have no less strength of judgment, than of sentiment. A truly great man is naturally a friend to learning; for no man can be great without a good understanding. Plato wrote his Banishment of the Poets from his Visionary Republic, the very day he permitted his scholars to play the fool. A good poet is no less to be honoured, than a great general; for who will celebrate the great men, encourage and inflame the love of polite arts, and honour his country, and, what is more, his species, better than a good poet? Who will sing, so well as he, the glory of a victorious soldier, or the more conquering charms of vir-

tue and beauty, when blended together? Cease to honour the poets and musicians, and mankind will soon return to barbarity: but the encouragement of a well-regulated stage is the greatest promotion of public virtue. Let good comedies be represented, all denominations of people learn the rules of good manners; let them behold a fine tragedy, where the bad and ungenerous are foiled, and where the good characters succeed after labour and vexations, they will indulge their noble and virtuous conceptions: let operas be well set to music, the ferociousness of a warlike nation will be softened, and not enervated; the melancholic will be soothed and elevated; the merry tempered to a proper and reasonable degree; the cruel mollified; the peevish driven to union and society; the despairing recalled to the true character of a man, to fortitude, forbearance, and generosity; every one will return home with fresh spirit, delight or complacency. On the contrary, a gentleman is like a porter in disguise, as soon as he likes nothing else but a joint of meat, and makes more of a pipe than of all the books in the world, or cries down, as a short-sighted man, every art but his own:

Just as a blockhead rubs his thoughtless
skull,

And thanks his stars, he was not born a
fool.

POPE.

S E C T. V.

OTHER KINDS of POETRY.

ELEGY runs mostly upon love, and is occasionally used on other subjects, as upon the death of a friend, or of a great personage. It must be full of sentiment, and requires a good judgment; for the nature of grief, and of resentment, does not admit merry tales, nor studied and far-fetched expressions, but all must be as homely as possible. Milton has an admirable elegy, which begins thus :

Lycidas is dead ere his prime,
 Young Lycidas, and has not left his peer :
 Who would not sing for Lycidas? he knew
 Himself to sing the lofty rhyme.

In lamenting the death of any person, the poet ought to take care not to expose his own grief all along, but rather sing the merit of him who is his subject, and interest all the world in his loss, as you see here :

Thee, shepherd, thee the woods, and desert caves,
 With wild thyme, and the gadding vine
 o'ergrown,
 And all their echoes mourn, &c.——

PASTORAL Poetry is composed with the title of Eclogues, where they introduce shepherds, nymphs, and fishermen, conver-

sing together. The style is gay, plain, and sentimental, without being confined to the strict rules of the narrow standard of critics. In general, the images are took from rural objects, as here :

Pale willows, by the elm are fairer seen,
The lighter heighten'd by the deeper green,
And alders in the forest, lovelier shew
When wedded to the hazel's duskier hue.

Phineas Fletcher.

LYRIC Poetry is compos'd with the title of Odes or Hymns, where the poets display their enthusiasm in praise of a victorious foldier, or address a great personage. The lyre was a stringed instrument, with which the Greeks used to sing their hymns, or songs ; whence the name of this species of poetry is derived. It requires a sublime and magnificent style. The beginning of such odes should be pompous and promising, like the front of a palace.

The Satyrs are represented in basso relievos, called Bacchanals, with goats feet, and long beards, being rustic gods.

SATYRIC Poetry takes its name thence. By this species of poetry it is intended to turn into ridicule men's follies, and improve good taste and knowledge. As goats and young kids go gently, nibbling sprigs, without hurting the mother tree, and are salacious and nimble animals ; so Satyr should give but gentle touches, and should be free, loose, and delicate. But if it be written only with

the pen of animosity and revenge, dipped in gall, or with no other view than making a show of wit, it disposes us to laugh for a little, and is soon out of date ; for it is only the voice of nature, and inoffensive truth, that can attain universal and lasting approbation.

Any poem intended to instruct is called a **DIDACTIC** Poem. It is either upon natural or moral philosophy ; or some particular art, as the art of poetry, painting, husbandry, love.

A **PARODY** is a poetical composition, made in imitation of another, adapting the sense to a matter different from what was at first designed.

The invention of **RHYME** belongs to the Germans. The first Provençal poet, called Godefroi Rudel, was a native of Germany. All the Provençals, Normans, English, and Italians, have learned from him the art of making rhyme. It is a very harmonious and pleasing invention, in the hands of a good poet ; but to couch nonsense in rhyme will never please a good judge, who will chuse rather to wander in the fruitful wilderness of *Paradise Lost*, than in a fine garden of sterile though harmonious rhymes.

F I N I S.